

THE  
MUSICAL WORLD,

A WEEKLY RECORD OF

**Musical Science, Literature, and Intelligence.**

To know the cause why music was ordained;  
Was it not to refresh the mind of man,  
After his studies or his usual pain?  
Then give me leave to read philosophy,  
And, while I pause, serve in your harmony.

TAMING OF THE SHREW.

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[The writers of the Leading Articles are not answerable for any opinions expressed in the subsequent pages of "The Musical World."]

**THE GRESHAM PRIZE.**

BY H. J. GAUNTLETT.

"They will not increase in sublimity by becoming older. \* \* \* \* It is a common error to suppose that antiquity alone creates the veneration we feel for Church Music; and that if its compositions always resemble those composed a century back, this will constitute *the true Church style*. I should indeed rejoice, if all compositions less than a century old were at present excluded from the Church service. Few productions of the present day will ever become fit for divine service at all."—*Dr. Crotch.*

— "Those *slavish imitations* which shew their composers so destitute of all invention or contrivance, as not to strike out one thought or device that can be justly called *original*."—*Avison.*

"But what will be thought still more incredible is, that there are actually choral precentors, and chapel masters, of sufficiently depraved taste to admire and encourage this horrid mockery of music."—*Choron.*

We have received several communications on the subject of this notice. To those Candidates for the Gresham prize who have favoured us with their compositions, we beg to return our best acknowledgments; and their perusal has more firmly established us in the opinions we have already expressed.\* Our unsuccessful friends have evidently been led astray. Hereafter they must bear in mind that the styles of Boyce, Battishill, and Cooke, are not to be identified with the legitimate cathedral school of this country. A dull canon, or a feeble imitation of Palestrina, will probably meet with greater encouragement. We have been not a little amused with the pencil remarks of *two* of the umpires; the third gentleman appears, on the occasions to which we allude, to have contented himself with a silent vote of condemnation. These annotations have reminded us of a certain order of critics, which, we had once vainly imagined, did not exist among musicians; although we have heard of their disastrous exploits in matters of poetry and eloquence. We subjoin a description of the habits and modes of thought which cha-

\* We have no authority to mention names, but we believe that the compositions of three of our best and most celebrated composers have been rejected: men whose works form a bright era in our musical literature, and without question the most classical of the age.

racterize the more ancient and sagacious members of the fraternity, in the words of a contemporary writer:—"Men shrewd and inquisitive, great lovers of little matters, have sometimes busied themselves with the creations of the poet. *With rule in hand, and arithmetic on their fingers, they have measured and estimated the structures of imagination.* These are they who discourse with ardour on the *double plot* of a comedy; who mark out, as a separable object, the *machinery* of an epic; and who, as their especial prerogative, exercise a dull and spiritless controul over all similes and metaphors. From the very art of pleasure and of mental luxury, they extract materials for the most painful lassitude; and, as if to illustrate the inseparable union of good and evil in this world, they fasten down their wooden commentaries, in pieces of all shapes and sizes, at the foot of the pages of genius. We are told that this race of critics is nearly extinct. We pray heaven that this be true. *They were two of Pharaoh's plagues at once—flies and darkness.*" By changing in the preceding extract, the words, "double plot of a comedy," into double fugue in canon, and the phrase "similes and metaphors," into the corresponding imagery exhibited in the sister art by the employment of grand harmonies and expressive points,—we are furnished with a spirited portraiture of a class of critics in the musical profession, who are more remarkable for learning than wisdom. We do not agree with our correspondent R. L., that the want of the early discipline of a choir-boy, or the commencement of musical study at an age approaching manhood, disqualifies an individual from forming a correct estimate of the Cathedral school of this country. We think, however, with him, that the writings of Obrecht, Ockenheim, and Josquin de Prés, are not in the school of our ecclesiastical music. Neither are, in our opinion, the works of Palestrina, Carissimi, Steffani, Leo, or Marcello. Our native composers, Gibbons, Purcell, Boyce, and Battishill, severally form a standard of excellence, which, in our judgment, no foreign contemporary writers attained. The English cathedral music is not, nor ever was, the "alla capella" of the Italians. It possesses more nerve and energy, united to greater fervour and expression. We, however, fully coincide in the opinion, that if the system pursued by Messrs. Crotch and Horsley, in the few specimens of church music which they have presented to the public; and apparently applied by them in awarding the honours of the Gresham prize, should unhappily obtain general favour and adoption, it will ultimately affect a total change in our cathedral style of composition, and lead to its destruction rather than to its improvement,—a consummation not intended, we presume, by the talented lady, under whose auspices the prize in question originated. We are obliged for the communication respecting Monteverde. Whether or not this composer only used the chord of the ♭ in his secular, and avoided it in his ecclesiastical compositions, is a perfect matter of indifference to our argument. The chord, it is clear, is not of modern invention, and was used by Child, in its primitive state, unprepared. Bateson, who was organist of Chester in 1600, has it in one of his madrigals, and very finely disposed for the voices. It occurs in the 13th bar of the madrigal, 'Hark, hear you not,' page 228, *Hawes's Triumphs of Oriana*.

We remark, in passing, that we shall take an early opportunity of referring to the organ accompaniment, or, in the precise words of the advertisement, "the *separate part for the Organ.*" The

disposition of the harmony upon the organ, and the due weight and balance necessary to be given to some of its notes, by the omission of others, has been carried to great perfection by the modern German organists; and the effects produced are as novel as they are beautiful. The Psalm tunes arranged by the Exeter Wesley, and the introduction to this composer's fine fugue in C $\sharp$  minor, (Studio for the Organ, No. 1) are the best specimens of a beautiful disposition of the harmony recently produced in this country. But Dr. Crotch, and his school, are without precedent. There never was anything approaching to his mode of arranging the harmonies, from the time of Bach until his invention appeared; and moreover, it is at variance with the genius and capabilities of the instrument.

But to return to the theory of the *pure sublime* in Church music. In continuing our notice of its characteristics, we find that the harmonies should be very simple, consisting chiefly of concords, with a few of the least intricate discords, such as a fifth and fourth, seventh and third, dominant seventh, added sixths, with such progressions as are to be avoided in modern music; or, in other words, peculiar to the ancient school. Care should be taken not to go beyond the five diatonic modulations. The sublime should be treated with the utmost simplicity, and sudden modulation is out of place. The voices should not be much separated, otherwise the points do not tell, and the harmony becomes enfeebled. All those relations, which are technically termed harsh, are to be avoided. Thus one of the most common progressions in the old services and madrigals of our Elizabethan composers—the false relation of the superfluous or diminished octave—is described as a most offensive transgression against the laws of pure taste and sound composition. And yet there is scarcely a madrigal in the *Triumphs of Oriana*, which does not exhibit it: so that our forefathers conceived there was a raciness and beauty about it, which the sensitive ears of their degenerate sons altogether descry. Mozart also uses it; and even Dr. Crotch is guilty of the offence, if it be such. See the duet, 'Such the faint echo,' in the oratorio of *Palestine*, page 70, bars 8, 9, 10, where the F sharp in the upper part is answered by the F natural in the bass. The cadence altogether is an apt illustration of the celebrated apothegm of Napoleon,—"There is but one step between the sublime and the ridiculous." The chord of the  $\frac{7}{2}$  is said to be a beautiful combination, but beyond the pale of the Church, and its use therefore forbidden. The "tittle of the whole," to borrow Mr. Hume's phraseology, amounts to this—the style peculiarly suited to the Church is the *pure sublime*; that this style was cherished until about the middle of the seventeenth century; that ecclesiastical music was then in a state worthy of study and imitation; but it has ever since been gradually losing its character for sublimity. (See Dr. Crotch's Lectures, page 75.) Bird, Palestrina, Gibbons, and Sebastian Bach, the learned professor states, were more sublime than Handel, although he admits Purcell to be more extraordinary and pathetic. The Doctor concludes his observations in one of his works (*Treatise on Thorough-Bass*) in the following words:—"The student is recommended to observe the gradual increase of the various discords and modulations, and the application of them in different styles and effects. Let him notice *the simple*

*sublimity of the Church style*, the chaste beauty of the madrigal, and the varied expression of the cantata, with the invention of the ornamental style, so appropriate to the instrumental music. By thus arranging his ideas, he will form his taste and learn to appreciate real excellence of various kinds, without expecting or wishing to see these styles confounded, as they often are by composers of the present day, who improve Church music and madrigals on the same principles that the ecclesiastics of earlier times improved our Gothic cathedrals, by adding screens, stalls, and altar-pieces of Grecian architecture. The taste of this nation has acknowledged, and is quickly remedying these barbarities. Let then our lovers of music also endeavour to understand the characteristic merits of each style. So then we may hope that our composers will not be tempted to follow the example of the Continent, in mingling sacred, secular, vocal and instrumental, music into one incongruous whole." Now, we think, this theory altogether untenable. The sublime is not confined to any age or time, and certainly does not exist in its highest order amongst the writers who flourished in the times alluded to by Dr. Crotch: and we are willing to bring Dr. Crotch himself as a witness. Few will dispute with him, that the sublime is characterized by ideas of vastness, incomprehensibility, infinity, imminency, intricacy, &c. But when the Doctor afterwards describes the compositions of the writers, whose works in his opinion display its purest specimens, he never once uses any of these terms. The productions of our early Church writers are said to be "serene, clear, intelligible, beautiful, sweet, elegant, polished, natural, simple, sober, pathetic, melancholy, harmonious, free, rich, dignified, skilful, forcible, grand," &c. Why surely the majority of these epithets belong to the order of the styles called the beautiful, and the ornamental. And we ask any candid reader, whether the feelings excited by the statue scene in *Don Juan*, or the finale to the first act of the *Faust*, are not much more akin to those ascribed to the sublime; and whether these movements do not present to the mind, in the most vivid manner, ideas of incomprehensibility, intricacy, &c.

As the forms of musical expression become more rich and varied, we find Purcell and his contemporaries reserving the display of learning and skill in canons, and the other subtleties of contrapuntal writing, for the 'Gloria Patri;' Handel for the 'Amen,' conscious that the rigid and unbending rules of counterpoint forbade the use of dramatic expression. Again, Mozart, when adopting the strict school, does not confine himself to the chords and characteristics of Palestrina and its other founders. Look at the fine close-wrought fugues, the motetts "Sancti et justi," and the "Amavit eum Dominus." Above all, the imposition of these fetters upon the modern writers destroys all *individuality of character* in the compositions themselves. The collects, 'O Lord, from whom all good things do come,' by Dr. Crotch, 'Let thy merciful ears,' by Mr. Horsley, and the 'Jubilate' by Mr. Hart, produce precisely the same effect on the mind. There is nothing in this sort of compositions to rivet the ear, or surprise the intellect, by the employment of the internal resources of the art;—nothing to excite the imagination, or stir the affections. The composers severally write according to rule; but there is no sentiment—nothing varied, excellent, original, and racy.

There is, in short, great industry but no genius; and the composer is a stoic in the midst of his pathos.

Mr. Horsley ingeniously admits that "uncommon contrivance seldom entered his mind." If this gentleman were deprived of the merit of an apparent exhibition of contrivance, his church compositions would have no earthly feature to recommend them to notice. His harmonies are, in the general, jejune and unimpressive; and he manifestly rejects those modulations which are (facetiously we suppose) termed "extraneous and abrupt."\* The septuor has evidently been detrimental to the efforts of these gentlemen. Dr. Crotch, as a motett and glee writer, has written excellently; so also has Mr. Horsley: but not one characteristic of their traits as composers appear in their church writings; and we should suppose the most unflinching attachment to a system of their own creation, can hardly hold out to them the prospect of a prolonged existence for their efforts in this branch of musical composition.

#### CONCERTS.

**THE CHORAL HARMONIC SOCIETY.**—We looked in at the Hanover Square Rooms, last Tuesday evening, for a few minutes, and found a large audience assembled to hear a varied selection of instrumental and vocal music. The band consisted, so far as we could perceive, almost exclusively of amateurs, led by Mr. Dando, and conducted by Mr. Holderness; Mr. Travers being chorus master. The principal vocal assistants were, Mesdames Sala, Bruce, A. Taylor, Flower, and S. Flower; Messrs. Brizzi, Shrivall, and Kellner. Miss M. Essex played a fantasia by Labarre, on the harp. Two points for objection, among others which we noticed the other evening, are especially directed to the attention of the managers of these Concerts. The first is, that the title of the Society is a misnomer. It can scarcely be designated a *Choral* institution, when, out of eighteen pieces, but five choruses were selected, and they not of the first character. Neither was there any vocal concerted piece beyond a duet or two,—no trio or quartett,—&c. The other objection we have to make is, that amateur-like, the members select instrumental pieces for performance, far beyond their abilities; and the consequence is, that those who happen to know the composition are disappointed and vexed; while the uninitiated, wonder what beauty people can discover in such music. A selection of the best overtures, (not commonly performed) executed with correctness and precision, would be infinitely more satisfactory than the Jupiter symphony, "hewed as a carease for the hounds." Criticism without honesty, and a desire to produce amendment, is not worth a straw; upon this principle, therefore, (and not to make a sharp speech) we declare that we never heard a symphony of Mozart's played with such terrific inaccuracy as on Tuesday evening.

#### ROSSINI AT FRANKFORT.

**THE BARON ROTHSCHILD** having engaged the author of "Il Barbiere di Seviglia" to accompany him to Frankfort, in order that he might assist both by his presence, and his art, in celebrating a nuptial that was to take place

\* See Review of Wesley's Service, Quarterly Music Magazine, vol. vii. The writer of the article on Palestine, which appears in the first volume of this work, in referring to the frequent repetition of the same phrase, observes it is a circumstance which, "as it is common to many of the airs in Palestine, throws a doubt upon the Author's power to invent various melody."

in the banker's family; the following piece of amusing exaggeration of the circumstance is given in a French paper.—“ M. de Rothschild does not rank with that class of fanatical dilettanti who plunge over head and ears in an extacy at a pedal point, or faint away upon a chord of the seventh. M. de Rothschild, like other people, adores music, admires great composers, venerates genius; but his *dilettantiism* is peculiar to himself: it is concise, expressive, laconic; a dilettantiism which stands not in awe of the clatterings, the *bravos*, *bravas*, and *bravis* of the Royal Academy. To testify his high esteem for artists of distinction; to attach and fix them to the soil of France, M. de Rothschild presents them the portrait of the chief magistrate of the nation, a thousand times multiplied;—in other words M. de Rothschild converts his admiration into terms tangible and *sterling*. How should he do otherwise? would you have a great banker, immersed in business, consume his precious time in laudatory tirades, in formulas of enthusiasm, or the threadbare, puffing interjections of *Ah!*—*charming!*—*sublime!*—*incomparable!*—*transporting!*—no, no, the banker has a feeling for art, but he is also conscientious: at the same time he knows the value of time, the worthlessness of speeches, and the vanity of ejaculations. The banker responds to a cavatina by a check for one thousand, a duett for two, and a trio for 3,000 francs. For one act of an opera the author figures as an annuitant in his ledger; and a complete score is followed by an estate in the country. Thus, whenever M. Rothschild opens his portfolio, he produces an argument which at once secures the approbation of the connoisseur, the homage of the multitude, and the puff-paragraph of the journalist.

Now, since every note of music is met by an argument drawn upon the bank of France, what is not to be expected from a tête-à-tête journey with the composer?—to have him in one's post chaise; as a friend, a mess-mate, an intellectual relay:—to put up at the same hotel, breakfast, dine, and sup with the author of *Il Barbiere*, *Otello*, *Mosé*, and *Guillaume Tell*!

This will explain the 10,000 francs that M. Rothschild offered to Rossini to induce him to go to Frankfort, and contribute by his presence to the éclat of the nuptials in his opulent family. The renowned Baron and illustrious composer arrived safe and sound in the ancient capital of the German empire, and the following details have been received of the brilliant reception given by the country of Meyerbeer to the genius of Pesaro.

To do honour to the presence of Rossini at Frankfort, Messrs. Ferdinand Ries, Senferheld, Springfield, and Ferdinand Hiller, arranged a banquet which was given to the maestro on the 18th June in a magnificent rural pavilion, at which the chief notables of the city, both artistical and literary, assisted. The greatest gaiety presided at the feast; and at its close a variety of ingenious toasts were given, all bearing reference to the composer, and verses were recited in honour of him. M. Golmick converted his toast into a musical compliment: it was a German hymn forming the acrostic of Gioachino Rossini, and arranged to the quartett in Count Ory: “ Noble châtelaine.” Messrs. Schmezer, Hassel, Hchht, and Golmick sang the piece with considerable feeling and expression. Afterwards, M. Durand, in a voice faltering with emotion, addressed the following speech to their visitor.

"Renowned Maestro! a philosopher of antiquity thrown by a tempest upon a coast which he believed to be desolate, soon perceived some geometrical figures upon the sand. 'The gods be praised! cried he, there are men in this country.' You have filled Italy, England, and France, with your name, and now you have crossed the Rhine and set your foot upon the German soil. On all sides your ears must have been struck with the learned harmonies which you have taught us, and, like the philosopher, you may have said—'There are men in this country!—Yes, there *are* men who admire you, not only in this district, but in all Germany, as throughout the civilized world! Few are there who have not a hundred times experienced the sweet and sublime emotions that your talent has given birth to, and which have imparted an inexpressible charm to so many days of their existence. You thus laid claim not only to their admiration, but their gratitude. And can you disdain their approbation?—Rossini! it is the country of Mozart and Beethoven that honours you, that admires you, and salutes you! Illustrious host! we drink to your health and happiness! Most illustrious maestro! we drink to your glory and immortality!"

Rossini it seems is engaged to compose an epithalamium cantata, in honour of the young bride, Mdme. Lionel de Rothschild. This Durand, who made the above flouncing harangue, can surely be no German.

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#### CHIT CHAT FROM THE CONTINENT.

*Manheim.*—The Court Theatre here has been placed under the supervision of Baron von Hertling, a man of genius of very considerable musical knowledge, and of the President of the High Court of Judicature, Baron von Stengel, who has long been known as a patron of music. A younger brother of Franz Lachner, who is at present leader of the opera at Vienna, is expected to take that situation at Manheim. Of the operas recently produced on this stage, Mayerbeer's much talked of 'Robert le Diable' was the last, a work in some parts full of genius, and skilfully composed, but which has been much overrated, and stands behind many works of a similar kind, from its deficiency in unity. It was produced with the greatest splendour, and drew crowds of spectators and listeners every night. Rossini's 'Wilhelm Tell' was produced again, and admirably performed. Herr Kuhn played the part of Tell beautifully. After the finale of the second act, both singers and chorusses were, as they deserved, called for and applauded. Mme. Pirscher and the tenor Herr Diez were admirable both in this and the above-named opera. The new bass singer Oehrlein is, by means of his powerful voice and obvious improvement, making rapid strides in public favor. We are still in want of a second tenor, for the new one has not altogether succeeded; and the two first tenors, Diez and Niesser, will not agree to play second to each other alternately, which arrangement would contribute greatly to the success of the opera. Besides Mme. Pirscher was Dem. Gerwer, heard in many operas with great satisfaction, and Dem. Löwe has, after many years' absence, re-engaged to play the parts of soubrettes. As a visitor, we heard Herr Reichel, first bass at the Grand Ducal Theatre of Carlsruhe. His voice is beautiful and of

great compass, his style of singing admirable, his figure good, and his knowledge of stage business perfect ; so that he possesses every requisite for a good singer. As Bertram, Figaro, (in Mozart's opera) Osmin, and Tell, he obtained, and that deservedly, the greatest applause. Herr Beils, from the Frankfort Theatre, played the character of George Brown, and that of Raimbeau in ' Robert,' several times, but with very little success.

*Berlin.*—Of the concert lately given by the companies of the Royal Theatres, for the benefit of a member who had been dismissed from them, little requires to be said, farther than that Dem. Gerhardt sang the scena of Beethoven ' Ah perfido !' and a duet with Herr Mantius ; and Dem. Hähnel a scene from Gluck's ' Orfeo,' and a comic duet by Fioravanti, with Herr Zschiesche.

The fifteen-year old Karl Eckert, gave a concert on the 14th May, in the concert room of the Singing Academy, in order to show the advancement which he had made in his profession. This gifted youth exhibited his skill as a composer most agreeably, in a very effectively instrumented overture, some songs from his first vocal piece ' Kätheen,' but mostly through his romance ' Die Jungfrau Lorenz von Tangermunde ' which was sung by Dem. Grünbaum. Full of promise, also, of future excellence was his first attempt at a symphony, of which the last allegro movement was less distinguished for general invention, than for the deep study which it exhibited of classic models, more especially of the immortal founder of the symphony-form, Joseph Haydn. As young Eckert had already shown himself a good piano-forte player, he now appeared as a violinist and a pupil of H. Ries, and performed a concert piece by Rode, with good tone, free bowing, and a very pure intonation ; and also Mayseder's variations, which require considerable rapidity of execution and elegance.

*Dresden.*—A concert given lately by Music-director Karl Kloss, excited considerable interest, from the peculiar nature of the pieces selected. The first part consisted of works selected from the blooming period of German music, by J. Haydn, Mozart, and Beethoven : the third part, of pieces of the modern Italian, French, and German schools. In the second part, Herr Kloss delivered a lecture upon the music of the earliest nations, especially upon the old Egyptian music ; and some Arabian elegies, sung without any accompaniment, served as practical examples. Although in the great simplicity of these airs, we might see something of the barrenness of the Arabian deserts, still for the lovers of musical history, they were of especial interest. The lecture contained, as may be readily supposed, hypotheses, suppositions, and some facts : yet it was very clear, and completely enchain'd the interest of the auditory, who consisted for the most part of the élite of the musical and philosophical world. In order to prove what harmony and rhythm can accomplish, the lecturer had clothed some of these Arabian songs, which consist of very few notes, (one elegy contained only two) in a clever, harmonious, and rhythmical guise, which were sung at the conclusion of the lecture, and gave the greatest satisfaction.

A youthful singer, from Vienna, Fraulein Potgorscheck, made her début at the Theatre Royal, as Tancredi in the Italian opera, and was received with enthusiasm, on account of the fulness and beauty-of her

extensive and deep voice.—Reissiger is writing a new opera: his last Mass (No. 4) abounds in beauties, and has given universal delight.

*Cassel.*—The third subscription Concert given by the members of the Electoral Chapel Royal, commenced with Beethoven's overture to 'Leonore.' It was, like every thing by this immortal composer, conceived and worked up with the spirit of genius. A Concertino for two clarionets, composed by Iwan Müller, was played by Bender and his second son, with great effect. His first son, a distinguished violinist and piano-forte player, has already received an appointment as violinist in the Royal Chapel, with a salary of two hundred thalers, in consequence of the death of Concert-master Barnebeck, whose place will now be filled by our first violinist, Wiele. Autumn and Winter, the last two parts of Haydn's 'Winter,' brought this delightful evening's entertainment to a close.

#### REVIEW OF MUSIC.

1. '*Il canto dell' Alpi.*' *Polacca, Poesia di Carlo Pepoli, Musica di Giacinto Marras.* BOOSEY.
2. '*L' Ora d'Amore.*' *Duettino per Soprano e Contr'alto, Poesia di Romani, Musica di Giacinto Marras.* DITTO.
3. '*Il nuovo canto Veneziano.*' *Barcarola, Poesia di Carlo Pepoli, Musica di Giacinto Marras.* DITTO.

'*Il canto dell' Alpi*' is a neat and elegant air, and which, to give it proper effect, will require an accomplished and graceful style of singing. The introductory symphony starting off at the second beat in the bar, and on the fourth of the key, has a sudden and very pretty, as well as original effect. The accompaniment is of the true rondo character, nicely varied, with pleasing and easy returns at the corresponding movements. The subject, which has nothing common about it, would make a good theme for a piano-forte piece.

In the *Duettino*, ('*L' Ora d'Amore*') we would submit to the composer, whether he has not committed an oversight at the second bar, third staff, page 4, in making the progression of the melody so similar to the bass, although preceded by the D acting as an appoggiatura to the succeeding note? It is worth something to be able to pounce upon one flaw in a composition that is instinct with sweet melody, various harmony, and which altogether displays uncom commonplace writing.

After all the *Barcaroles* that have been written, and which are naturally so similar in manner, we have here a perfectly original one, in the '*Nuovo canto Veneziano*'; and it is as sweetly pretty as it is original. There are two or three occurrences of consecutive fifths, which the author, upon revision, could easily detect. The reader will at once recognize the character of these three pieces, when we designate them as "genteel songs." The last is really beautiful.

*Amusement pour les Jeunes Belles. Valses Brillantes, composés pour le Piano Forte, par Adolph Marschan.* BOOSEY.

The introduction to this piece is graceful and musician-like: the walzes are pretty melodies, easy, nicely harmonized, and they are brought well under the hand.

*Souvenir de Londres. Valses Brillantes pour le Piano Forte, composées par Adolph Marschan.* BOOSEY.

The introduction is too good for the succeeding walzes; although these are some of the prettiest we have seen. Unlike the general run of such compo-

sitions, they have an agreeable variety in their harmonies, and moreover do not keep drumming on in the same key. For the sake of producing variety too, the composer now and then changes the rythmus in a skilful manner. Monsieur Marschan is a good musician.

*L'Aurore Boreale. Première suite de Contre Danses brillantes et variées pour le Piano Forte, par Rudolph Nordman.* BOOSEY.

Not much like "country dances," but showy and brilliant. Very like Mr. Herz, only not so good.

*Miniatures. Recueil de Compositions élégantes, mais non difficiles, pour le Piano Forte, par Adolph Marschan, Nos. 1, 2, 3.* BOOSEY.

Choicely sweet little melodies, simple, and symmetrical ; lying well under the hand, and forming excellent lessons for moderately advanced students. Every Number contains, not only some pretty subject, but withal useful passages for practice. And in the course of fifteen pages, which comprise the three Numbers, a remarkable variety of studies are brought together. School-teachers will find them useful, and (which is worth consideration) much liked by the pupils.

*'La dolce speranza.' Air, with vocal variations, partly taken from a melody by C. M. von Weber, by Frederic William Horncastle.* ALDRIDGE.

A capital exercise for vocal gymnastics. One thing we may promise the student who may attempt the last variation. If she or he perform it crisply and truly, she or he may boast of an achievement fulfilled.

*The Young Bride's Tomb. Glee for two trebles, tenor, and bass, by Edwin Merriott.* DUFF.

Herrn Spohr and Weber are the bankers upon whom Mr. Merriott has drawn somewhat liberally for his serious glee : upon the former for his harmonies ; and upon the latter for his subject, which may be pretty accurately traced in the opening chorus to the Oberon. By some ungentle critics Mr. Merriott's draft upon the said bankers, would be classed under the head of a theft ; ('Convey, the wise it call,') one circumstance, however, may plead in extenuation—that he has had the sense to 'convey' stuff worth the carriage. He has not, like some soi-disant composers, helped himself to trash, because it happens to be fashionable. He has not, like Bardolph, 'stolen a lute-case, borne it twelve leagues, and sold it for three half-pence.' 'The young bride's tomb' is certainly not original—but it is very pretty.

*The Blighted Heart. Words and Music by Edward Mammatt, Esq.* NOVELLO.

A pathetic Air, in the key of D flat ; and which, in the course of the first movement, modulates into the remote key of seven flats. From the aristocratic designation appended to the name in the title-page, it may be presumed that the composer is *not* professional : in which case his song may be pronounced a meritorious effort. Its chief defect consists in the bald and unscientific manner in which the return is made to the original key. It is not every one who knows how to bow out seven flats with a good grace ; and our "Squire of Flats," if not of "Dames," has assuredly cut the Gordian knot with edifying *nonchalance*.

*The Hawthorn Tree. Ballad, the poetry written by Charles Swain, the music composed by George Hargreaves.* MONRO ; and at Manchester, HIME.

A gentle and becoming sentiment pervades the verses of this ballad ; and the air is perfectly unaffected and graceful. We have been informed that Mr. Hargreaves is an artist by profession. His music now before us has all the air of a well-instructed and practised composer : not only is the melody sweet and appropriate, but his harmonies are correct.

*Quadrilles sur les motifs favoris de l'Opéra 'Beatrice di Tenda,' de Bellini, composées pour le Piano Forte par J. P. Barratt, op. 7. COVENTRY.*

Oh! these quadrilles!—We must have a general notice of them all, kept standing in type. (Composer.) "But, worthy, though peevish Master Critic, it seems to me that your quarrel with this class of composition is rather attributable to the *name*, and because it is a dance-tune, than from any inherent and uniform worthlessness of character in the writing. 'That which we call a rose, by any other *name* would smell as sweet.' Call my Quadrilles 'useful exercises for young performers on the piano-forte,' and my purpose in arranging them will be *doubly* answered." (Critic.) "Take your warrant!"

*Yonder Bark. Ballad, the poetry by R. Bennett, Esq. the music composed by G. L. Newson. MORI.*

It is no light tax upon the ingenuity of a writer, to vary his phraseology in noticing ballad compositions that are similar in character and feature, and which exhibit a level, though superior excellence. Of Mr. Newson's song, for instance, although we are much pleased with the melody, which is extremely pretty; and have no charge to bring against his harmonies, or style of accompanying the air, which are both correct, and in good keeping;—yet, this seems a fifty-times-told tale. All we can say is, that the opinion is both honest and true—to the extent of our taste and perceptions.

*La Speranza. A set of Walzes for two performers on the Piano Forte, composed by William Thorold Wood, Esq. BOOSEY.*

The first of the set is a pretty melody, and original in character; and the *coda* is cleverly treated. In one or two places, the rythmus appears to us to be incorrect—we allude more especially to the first movement of the coda; and there are some inaccuracies in the engraving, which the composer may easily detect in the first and last page of the right hand.

*The Last Look. Ballad, composed by Gesualdo Lanza. CHAPPELL.*

The character of the melody very pretty, but wrongly conducted in the modulation.

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MISCELLANEOUS.

**F**ERDINAND RIES has arrived in England, and intends staying some months amongst us.

**ENGLISH OPERA HOUSE.**—Mr. Barnett's charming opera 'The Mountain Sylph,' will be revived at this house next week. The principal characters by Miss Shirreff, (her first appearance in the opera) Miss Novello; Messrs. Wilson, Bland, and Oxberry.

The arrangements for the Norwich Festival are concluded. The performers engaged are, Mad. Caradori and Madlle. Assandri, Mrs. A. Shaw, Miss Tipping, Miss Bruce, and Miss Rainforth; Mr. H. Phillips, Mr. C. Taylor, Mr. Hawkins, and Mr. Hobbs; Sig. Ivanhoff and Lablache. The leaders are Messrs. F. Cramer and Blagrove, and the conductor Sir George Smart. The festival will commence on the 19th September.—*Morning Post*.

**ST. PETERSBURG.**—The theatre on the banks of the Neva begins to exhibit an air completely Parisian. From the 14th April 1835, to the 9th Feb. 1836, there have been at St. Petersburg, 304 theatrical representations; 48 new pieces, of which 11 have been imitated from the French; 6 operas of Rossini, Herold, Auber, and Adam; and 18 vaudevilles.

THE COMMEMORATION OF PURCELL, which we announced in our last, took place yesterday, at Westminster Abbey. The music selected was the "Service in B flat," the anthems, "O God, thou hast cast us out," and "O God, thou art my God," and at the end of the morning service, the anthem, "O give thanks," with Croft and Purcell's burial service. The afternoon service was the continuation of that in B flat, with Handel's anthem, "His body is buried in peace." The respect due to the memory of the great English musician had insured a good attendance of English vocalists, in addition to the usual choir; some few of them dined together afterwards, with the intention of dedicating the rest of the evening to the performance of some of Purcell's convivial compositions.

ON WEDNESDAY, the 27th, a performance of Sacred Music took place in the church at Mitcham, under the direction of Mr. Turle, who presided at the organ. The principal performers were, Miss Hawes, Mr. Hobbs, &c. Selections from Handel's *Messiah*, and Spohr's *Last Judgment*, formed the principal features of the programme.

"*DI TANTI PALPITI.*"—This air is called in Venice "l'Aria dei rizi," and for the following reason. In this country all dinners, whether of the rich or poor, commence with a dish of rice, which is eaten little dressed, after being put down to the fire a few minutes before serving. Rossini had entered his inn for the purpose of dining. He had taxed his genius in vain—nothing pleased him—all his efforts proved abortive. "Bisogna mettere i rizi;" (Shall I put down the rice?) said the cook; who wished to know by the question, whether he was ready for dinner. "Do so," said Rossini; and in the meanwhile he sat down to the piano. The fortunate moment arrived: the rice had not been brought up, before the aria "*Di tanti palpiti*" was set to music.—*Morning Post.*

**LOUD BOARD.**—Barrels placed in a room, under the floor of a chamber, make all noises in the same chamber more full and resounding.—*Bacon's Sylvae Sylvarum.*

MRS. BLAND, forty years ago the most exquisite singer of English ballads, and who, to the present day, has not even been equalled in that branch of the art, is said still to retain her vocal powers. This is partly correct. We heard her a season or two back, at a concert in the city, and were much interested in retracing our former gratifications through the somewhat attenuated sounds that were then trembling in our ears.

RALPH RASPER is an honest man,  
Prone to do all the good he can:  
He never lets the piteous poor  
Go meatless from his open door:  
He loves his wife, and pays his bills,  
And with content his household fills.  
In short he seeks the rule of right,  
And keeps his conscience pretty white:—  
But Heaven save us from his fiddling!  
It is so very—very middling!—*Violin.*

In 751, Constantine Cypronymus sent an organ to King Pepin, who was then at Compeigne. He presented it to the church of St. Corneille in that city. The new instrument wrought marvellous results; Walfried Strabon relates that one woman expired with delight.

**AMATEUR VIOLINISTS.**—The principal error against which Amateurs have to guard themselves, is that species of ambition which impels them to imitate the showy and more external quality of professional playing, called *execution*.

\* \* If execution do not come recommended by the superior associations of accurate tune, fine tone, and characteristic expression, it is unworthy of a welcome, and can only impose on the most shallow-minded auditor. The injurious and disqualifying effect of musical vanity—complained of in France as well as here—is thus noticed by M. Castil-Blaze :—“ Although music is every where taught to our youth, and is an art cultivated by a very considerable number of amateurs, we find *very few amongst them who are really useful with regard to playing in concert*. And this proceeds, partly, from the fact of each individual *desiring to occupy the first place*. I have known violin players renounce their instrument, because of finding themselves restricted to *the second part*. As for your *tenor*, it is department not to be mentioned, and is left in the hand of those good elderly dullards who have already forgotten the half of what they never very well knew.”—*Violin*. Let any amateur, ambitious of being “ *first fiddle*,” listen to the tenor in quartett of Mr. Moralt, or Mr. Dando, who is not merely a distinguished solo player, as regards the executing passages of difficulty on his instrument,—but possesses the greatly more valuable quality of refined taste and expression: or let him observe the tenor playing of Mr. Broms—an amateur, and inferior, perhaps, to no one in England on that instrument:—let him carefully notice the playing of these gentlemen, and, if he possess a proper feeling for the art, he will never consider himself a really subordinate individual in taking the tenor in concert:—on the contrary, he will learn to estimate mere execution at its just value. The vanity of showing off is sometimes carried to a ludicrous pitch. We have known an amateur withdraw his subscription to a society because he was appointed second to a performer in the Opera band: and an amateur, upon another occasion, in a private party, retained the principal bass for a whole evening, and allowed Dragonetti to play second to him. He did not even offer to resign his place. The well-going of the music was a secondary consideration with those people,—the “ *going*” at all—they being leaders—every thing.

**CHARITABLE CONCERTS.**—There are no individuals so frequently called upon to exercise their talents in the cause of charity, as those of the musical profession; nor are there any more ready to obey the call. At the same time, there are none who are blamed so much, if, perchance, they are not able, owing to professional engagements, to attend. Look at the grand festivals which take place annually in many of our provincial towns:—what is it that draws the company, and eventually benefits charitable institutions?—why, Music! Without intending the least disrespect or offence, we beg to ask, were the highest dignitaries of the church to deliver their best discourses, would they be so attractive as Handel’s ‘ *Messiah*’? But our main object, in looking on this subject, is, the unfairness, the injustice, of blaming a singer for not giving his or her service, *at all times*, when called upon; and that at the expense of losing what might be earned by giving lessons. What would a tradesman say, were the promoters of a charitable institution to demand from him a portion of his goods?—*Time* is the musician’s goods—to say nothing of the great expense of a musical education, and the years devoted to study and practice.

**MUSICAL CRITICISM.**—One of the London newspapers, in remarking upon the performance of the chorus ‘ *Glory to God*,’ from Gardiner’s *Judah*, at the late Festival in Exeter Hall, stated that the first part of the Concert concluded with “ a chorus from a *Mass* by Beethoven, arranged to English words by Mr. Gardner of Leicester Square”!

After concluding a treaty of alliance with Soliman emperor of the Turks, Francis I. imagined that he could not make his new ally a more acceptable present, or one more worthy of his magnificence, than by sending him a band

of excellent musicians. The sultan received them at first favourably. He was present at three concerts which they gave in his palace. But perceiving that the class of instruments (probably violins) enervated his martial spirit, and judging by himself, that they would produce a still greater effect upon his officers, he praised the talent of the musicians, recompensed, and sent them home, after having their instruments broken to pieces, forbidding the owners under pain of death to settle in his kingdom.

**'CHARMANTE GABRIELLE.'**—This lovely melody, and the famous popular air, 'Vive Henri IV,' are attributed to **DUCAUROY**, whom his contemporaries called the prince of musicians. He was director of music to Charles IX. Henry III. and Henry IV. till the period of the last. He wrote also for the church. A requiem for four voices, from his pen, is still in existence. The old Christmas hymns used in France are generally believed to be the gavottes and minuets of a ballet which Ducauroy composed for Charles IX.

**VAUDEVILLES.**—The church of the oratorians was much frequented by persons of the court. In order to attract still larger audiences, Father Bourgoin thought of adopting the words of the Psalms and Canticles to the melodies of songs, love-ballads, and sarabands then in vogue. These Vaudevilles met with an enthusiastic reception. The lovers of music were so delighted with this new feature in the service, that they styled the oratorians 'très révérends pères du beau chant;' (the very reverend fathers of sweet song.) It was under the name of 'Voix-de-ville' that the little airs and popular songs were designated. In the reign of Charles IX appeared the 'Airs of the Court,' the melodies and words of which were in no respect distinguished from the 'Voix-de-ville.' From 'voix-de-ville' we have by corruption Vaudeville; and hence the term has been transferred to those little domestic dramas that are interspersed with popular airs and ballads.

**FRENCH MODESTY.**—A Frenchman considers every work of merit an emanation of his own countrymen, and himself, his whole race and nation epitomized. Whatever is great, good, and useful, had its origin in France; and Frenchmen have never achieved anything but what is great, good, and useful. They first discovered the revolution of the earth, the laws of gravitation, and the New World,—for Galileo, Newton, and Columbus, were, if not Frenchmen born, certainly descendants of Frenchmen—*because* they were great geniuses. We have heard it gravely and obstinately maintained that the application of steam as a motive power originated with a Frenchman; that the perfection of naval architecture was dispensed at Toulon; and that David is the greatest painter that ever existed. When the Allies took away the pictures from the Louvre, they shouted,—"Let them go—we will paint others." A gentleman who makes small portraits in chalk, assured us the other day, with that profound self-complacency which a Frenchman only can assume, that his sole motive for visiting England was, because we have no artists who can take likenesses. The following anecdote exhibits the French as the inventors of *counterpoint*, in addition to every other branch of science invented, and to be invented. "In my researches after old music in Antwerp (says Dr. Burney) I was directed to Mons. ——, the singing master of St. James's church, a Frenchman. Upon my acquainting him with my errand, and asking him the question I had before put to all the musicians and men of learning that I had met with in France and Italy, without obtaining much satisfaction,—‘*where and when did counterpoint, or modern harmony begin?*’—the Abbé’s answer was quick and firm:—‘O Sir, counterpoint was certainly invented in France.’ ‘But,’ said I, ‘L. Guicciardini, and the Abbé du Bos give it to the Flemands.’ This made no kind of impression on my valiant Abbé, who still referred me to France for materials to ascertain the fact. ‘But, Sir,’ said I, ‘what part of France must I go to; I have already made

all possible enquiry in that kingdom, and had the honour of being every day permitted to search in the *Bibliothèque du Roi*, at Paris, for more than a month together, in hopes of finding something to my purpose, but in vain; and as you were in possession of the old manuscript music belonging to your church, I was inclined to believe it possible, that you could have pointed out to me some compositions, which, if not the *first* that were made in counterpoint, would at least be more ancient than those which I had found elsewhere." "Mais, Monsieur, soyez sûre que tout cela était inventé en France." This was all the answer I could get, and upon my pressing him to tell me where I might be furnished with proofs of this assertion—"Ah, ma foi, je n'en sais rien," was his whole reply. I had been for some time preparing for a retreat from this ignorant coxcomb, by shuffling towards the door, but after this I flew to it as fast as I could, first making my bow, and assuring him, sincerely, that I was extremely sorry to have given him so much trouble."

Mons. Fetis wrote an elaborate treatise to prove that the Belgians were the inventors of counterpoint: this, however, was *after he had received the appointment of Director of Music to the King of Belgium.*

A magnificent organ, upon a new principle, is now building for the Emperor of Russia.—*Morning Post.* [By whom?]

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### LINES

*Set to Music by H. R. BISHOP. (Unpublished.)*

LET not a bell be toll'd, or tear be shed  
When I am dead.  
Let no night-dog, with dreary howl,  
Or ghastly shriek of boding owl  
Make harsh a change, so calm, so hallowed.  
Lay not my bed  
With yews, and never-blooming cypresses;  
But under trees  
Of simple flow'r, and od'rous breath—  
The lime and dog-rose; and beneath  
Let primrose cups give up their honied lees  
To sucking bees:  
Who all the shining day, while labouring,  
Shall drink and sing  
A requiem o'er my peaceful grave:  
For I would cheerful quiet have;  
Or no noise ruder than the linnet's wing,  
Or brook gurgling.  
In harmony I've liv'd—so let me die,  
That while 'mid gentler sounds this shell doth lie,  
The spirit aloft may float in spherical harmony.

CHARLES COWDEN CLARKE.

## NOTICE TO CORRESPONDENTS.

We shall do our best to answer the queries of P. Q. R. S. T.

W. P.'s communication is forwarded to the proper quarter for obtaining an answer to his question.

## Operas, Concerts, &amp;c. during the Week.

King's Theatre, Tuesday and Saturday.

English Opera House, every night, 'Rose of the Alhambra,' or 'Mountain Sylph.'

## WEEKLY LIST OF NEW PUBLICATIONS.

## PIANO-FORTE.

AMUSEMENTS utiles pour le Piano-forte, composés par Czerny, Kuhlauf, Hummel, Rost, et Rimbaul...	BLACKMAN
Bergmüller's Galope brillant, op. 11	BALLS
Czerny's Concert-stück, op. 230.	WESSEL
Variations brillantes on "Tu vedrai"	METZLER
Herrmann's Second Set of Waltzes	MORI
Hopkinson's Tutor for the Piano-forte	BALLS
Herz. Vars. Gavotte de Vestris.	WESSEL
— Twelve German Waltzes...	DITTO
— Vars. brillants on "Here's a health," op. 28.	MORI
Kalkbrenner. L'Orgie, with Vars.	WESSEL
Lemoine and Clinton's national Spanish Quadrilles. Duets...	DITTO
— Somnambule Quadrilles, with Flute Accompaniment...	METZLER
Sehnsucht nach der Schweiz.	BALLS
Arranged as a Rondo by Ferdinand Ries, op. 132	VOCAL.
By fortune thuslighted, (Die Klage von Tiedje) by Beethoven	WESSEL
My own Lord Devon. On the Romance, 'Ma Normandie.'	Berat DITTO
Oh, could I teach the nightingale.	DITTO
(Die Nachtegaal.) Duet, Jaeger	DITTO
Peasant's happy home. Blewitt.	WAERN
They say, of all our mountain maids. Song, Charles Hart...	BALLS
The Persian's evening song. M. A. Lea	HOLLOWAY
The forsaken harp. (Sanger's Ge-nesung.) Marschner	JOHANNING

## FOREIGN.

Con la faccia. Romanza, Benedict	MORI
Quant'io l'ami. Aria, Ditto	DITTO
SACRED.	
Romberg's Te Deum, Piano-forte score	NOVELLO
— Te Deum, separate Vocal parts, with Latin and English words	DITTO

## GUITAR.

Hirst's favourite Galope and Waltz of Weber	JOHANNING
Not alone, tho' lonely. Song, Ditto	DITTO
Pelzer's Six Waltzes	DITTO
Schutz' Fantasia on the Reichstadt Waltz	MORI
— Grand March in Semiramis	DITTO
— The land I love. Song	JOHANNING
Valse de Zurich. Plaisir, No. 25	DITTO
— Two Valses and 1 Marche de Magallanes. Plaisir, No. 26	DITTO

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Clinton's First Grand Trio for 3 Flutes	WESSEL
Tulou's Grand Solo, op. 70	MORI
— O cara memoria, with Piano-forte Accompaniment	DITTO

## VIOLIN.

Woodward's Amateur's Guide for the Violin	WOLF (late GEROCK)
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## THE GRESHAM PRIZE MEDAL COMPOSITIONS.

No. 1. Jubilate.....by C. Hart	8 6	No. 3. J. Goss ..	3 6
— 2. Turn thou us, Anthem,		— 4. Bow down thine ear, Elvey	5 0
Kellow J. Pye....	5 0	— 5. My soul doth magnify, C. Lucas	3 6

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